

were employed to decorate the whole height of the façade; while another characteristic of that period is the use of the space under the entablature of the Corinthian order, formed between the capitals of the columns and the continued necking, which space was usually decorated, sometimes extravagantly so, by festoons with masks and other ornaments. Palladio's designs, which have been such happy models for architects, abound, as has been shown, with various instances of the different dispositions of the orders, but he did not always trust to them for the effect he required: in some places he introduced arcades; and in others, even plain walls, under his skilful direction, make an elegant appearance.

In his grandest works, the entablature is generally proportioned to the order, and unbroken; but in many fine specimens by him, there are instances of happy effects obtained by the use of it broken by the projection of the columns. In the members of the cornice, he never lost sight of the character of the order employed: when used only as a crowning feature, he adapted it skilfully to the general character of the building: he was extremely particular in the adjustment of the profiles: the architraves were rarely sculptured; the friezes were too often made swelling; which method, however, in an entablature where little decoration is introduced, and on a small scale, as in windows and doors, may have a good effect, and may occasionally be permitted. In most instances he left the frieze plain, but when it was decorated, the ornament used was not of a very elegant description: the upper ornaments (in the cornice) were always carefully centered over each other. The pedestals were never decorated with panels, sunk or raised; though, in his treatise, the plates illustrating their proportions show panels: in one or two of his façades he introduced them where they would have been better omitted, as upon a lofty substruction or arcade, which rendered them entirely useless. There are few instances indeed, in which pedestals can be admitted in the façade of a building without injury to the beauty of the composition, but he was not always able to keep clear of their use. His doors, windows, and niches were composed with great simplicity, and he introduced them in fewer numbers and of a larger size than usual in buildings of the time: their architraves were generally broken at the top after the ancient manner, a method which has been carried somewhat to excess by his many imitators and copyists: the pediments he used alternately angular and circular, but never broken: the enrichment of them by the addition of recumbent statues (imitated from the works of Sansovino or Michelangelo), though of great service in ornamenting a façade, is not strictly within the rules of propriety, and is therefore deserving of censure: the semi-circular window divided into three lights was adopted by him. In his arcades, he employed a simple semi-circular arch resting on piers, in conjunction with the trabeated arrangement adopted from the ancient baths; or else he divided the interval between the two piers into three parts by small piers or columns, with an arch only covering the central aperture,—a combination which seems to have been copied from some of the colonnades of Diocletian's Palace. The domes which he erected are almost invariably hemispherical.

No one has employed rustic work with more taste and with more reserve. Under the influence of his judgment, we can consider it a means of opposition, which gives value to the blank parts of the edifice, and causes the elegance of the columns and their ornaments to appear with greater brilliancy. At the same time that it shows, with more or less energy, the character of each kind of edifice, it has the advantage of giving an air of grandeur to the building; but then it was not made use of by him to that excess (as at Florence) which only seems to agree with walls of fortresses and prisons. By his management of its varieties, he produced an agreeable combination between the general mass and the detail, so that the spectator finds in these varieties as many beauties as in any other style, if not more, although the style itself seems to have less to spare than any other.

He was very particular in the position of his staircases, as well as in their form, of which he has left several designs in his treatise. In ex-

plaining one of his designs, he writes,—“there was no very great care in placing the two back-stairs, for the reception of a clearer light, as before directed, because these stairs serve only for the offices underneath, or for the granaries and other like places above, and which I have done in all other houses having only one grand story; but in those which have two fine ones, and handsomely decorated, I have taken care to manage it so, that the staircases are very lightsome and in convenient places.”

Interior architectural decorations he seems to have almost totally neglected: several passages in his treatise refer to paintings and other ornaments executed by various skilful persons, but in the works themselves we shall rarely find anything else than the orders used on the ground floor, or applied as decoration to the openings on the upper floors: occasionally the rustic work of the exterior elevation is continued through to the interior court, adapting itself skilfully to the various breaks and openings; but he seldom displayed the resources in the use of which at least one of his followers was so pre-eminent. He was never afraid of showing the roofs of his buildings, generally making them to commence at the edge of the cornice, and breaking forwards or backwards, according to the arrangement of the façade; thus depriving that generally obtrusive feature of most of its harshness of outline.

Of the followers of Palladio, the earliest who appeared, Vincenzo Scamozzi, designed the Palazzo Trissino and Trento, both at Vicenza: his later works exhibit the school of Sansovino, whose buildings he was employed to finish or alter. The above-named edifices present features adapted from his master's works. In the façade of the Trissino Palace, he set the first example of the use of the Composite order over the Ionic, contrary to Palladio's practice and precept. The Trento Palace is without columns: the façade, though nearly square, has the effect of being far otherwise, by the judicious arrangement of the basement. A Venetian window forms one of his favourite features, being often used to obtain that effect which Palladio derived by a wider intercolumniation. He has the merit of being the first architect, since the time of the ancients, to accomplish a disengaged trabeated portico of a large size, as in the church of the Theani.

Further specimens of the Palladian school are to be seen in the staircase in the Palazzo Capitanale at Padua, by Vincenzo Dotto; in the Carthusian Monastery near Padua, and other buildings by Andrea della Valle; in the various buildings in and round Verona, by Conte Alessandro Pompei, and Conte Giralamo del Pozzo; in the restoration of the Sala della Ragione, amongst the works of Conte Enea Arnaldi of Vicenza; in the buildings in Vicenza and other states by Ottavio Bertotti Scamozzi, who moreover published a valuable edition of Palladio's buildings; in the simplicity and elegance of the designs by Ottone Calderari, for Vicenza, his native city, as well as for Verona, who showed his knowledge of the true principles on which the beauty of architecture depends, by adapting the solidity, decorations, and majesty of Palladio to the internal economy of the time, and followed the general arrangements of the Chiericato, Barbarano, and Valmarano Palaces, though not always improving upon his prototypes. The Tiene Palace he has most successfully copied, in a magnificent manner, introducing, however, the Doric order in lieu of the Corinthian. The fronts of his temples present the peculiarities of those of Palladio's churches, but the plans are generally circular. The hall of the Seminario at Verona is a fine specimen of his skill and talent, with a good arrangement of plan in an irregular space.

**PROPOSED PARK FOR FINSBURY.**—A deputation waited upon Lord John Russell, on the 24th ult., at his official residence in Downing-street, to present a memorial agreed to at a meeting of nearly 3,000 inhabitants of Finsbury, on the subject of the new park so much desired in that borough. The members of the deputation having severally addressed his lordship, the noble lord remarked that it appeared to him the proposed park was desirable, and he would confer with Sir George Grey and Lord Seymour on the subject. The deputation having thanked his lordship, withdrew.

#### FOUL AIR IN WELLS.

MR. EDITOR.—On Thursday last two of my men lost their lives by foul air in a new well, which they had sunk to the depth of 63 feet, through sand and black clay: they worked in the well all the day previous without inconvenience. All the usual means had been tried,—with water, slacked lime, gunpowder, &c.,—but all failed, and both bodies were not extricated until the following day, and then by means of grappling-irons.

I should feel obliged if any of your correspondents could inform me what are the best methods to adopt in such a case.

#### A SEVEN YEARS' SUBSCRIBER.

“The power of quick lime, in such cases, to exhaust the foul air, will of course depend upon the nature and extent of the source whence the carbonic gas is poured into the well; for the cubic space of the well itself, and the quantity of lime necessary to exhaust that space, may constitute a very small proportion to the whole area of the choke damp. The addition of Glauber's salts to the quick-lime, as before recommended in our pages, would hasten and improve its effect. Failing that (and on every occasion of descent the workmen ought first to send down a lighted candle, carefully and slowly, so as to ensure the fact of its extinction being solely attributable to the foul air) the gas ought to be dealt with just as water itself would in a dry excavation,—that is, in a shaft, &c. where water was not wanted; for carbonic acid gas is so heavy, though invisible, as to be capable of being even poured like water out of one glass or vessel into another. The air-pump, therefore, or, it might be, an air-syphon first filled with similar gas and otherwise properly managed, might be tried. Should the quantity be still found inexhaustible, we can see nothing for it but to deal with it then as the diver does with the ocean depths—that is, arm the workman, not exactly cap-a-pie, but with an air helmet and tube, so as to enable him to breathe pure air from above, while at work, even in the midst of it. There is another method than any yet alluded to, however, of exhausting the reservoir, but we know not if it be very likely to be generally applied in ordinary practice. A Mons. Faucille, at Vichy, as already reported in the *THE BUILDER*, erected a small boiler on the principle of the sloop, the tube from which reached to the bottom of the well. A powerful steam blast was kept up, which at first was opaque, from the gas, it is said, uniting with the lime contained in the water, but soon became transparent, and in thirty minutes the works could be proceeded with, although previously the gas had been evolved in large quantities. As for such a ventilation of well-excavations, in ordinary circumstances, as would obviate an evil like this, we do not think it could be of any practical avail to suggest or recommend that: better sink another well at once. We should be glad, as well as our correspondent, to be favoured with any further suggestion that might tend to the saving of the poor well-sinkers' lives.

#### ARCHITECTURAL COMPETITIONS.

BRISTOL AND WEST OF ENGLAND ARCHITECTURAL SOCIETY.

THE Rev. Mr. Carter, who seems to think that we did not make it clear last week that the “Bristol and West of England Architectural Society,” and the “Bristol Society of Architects,” are two distinct Societies, remarks, as to the discussion which took place,—“I followed Mr. Young by saying, that I had always set my face against competitions, as at present conducted, and on many grounds. First, on the unfairness of architects' drawings being submitted to a heterogeneous committee; secondly, on the outlay of time and labour on the part of the competing architects, for which no remuneration was paid; and, thirdly, on the opening given to private interest, unfair canvassing, &c. And I suggested, what I have often done, that it should be a rule in the profession, that no architect should ever put pencil to paper without being fairly remunerated for it, which I thought would remedy many existing evils.

It may seem out of the province of an ecclesiologist to enter upon what may appear so strictly a professional question, but I conceive,